

THE LIBRARY OF THE
UNIVERSITY OF
NORTH CAROLINA



ENDOWED BY THE
DIALECTIC AND PHILANTHROPIC
SOCIETIES

M782 .8
F913n

Digitized by the Internet Archive
in 2011 with funding from
University of North Carolina at Chapel Hill

HIGH JINKS

A MUSICAL FARCE IN THREE ACTS

The Book and Lyrics by

LEO DIETRICHSTEIN and OTTO HARBACH

The Music by

RUDOLF FRIML



VOCAL SCORE

REVISED EDITION

Ed. 910

G. SCHIRMER
NEW YORK

Copyright, 1913, 1914, by G. Schirmer
International Copyright Secured
Printed in U. S. A.

Depositado conforme á la ley de la República Mexicana en
el año MCMXIII por G. Schirmer, (Inc.), Proprietarios
Nueva York y Mexico

CAST OF CHARACTERS

(IN THE ORDER OF THEIR APPEARANCE)

— ♦ —

DR. GASTON THORNE

FLORENCE

M. JACQUES RABELAIS

MME RABELAIS

MAID

DICK WAYNE

MRS. MARION THORNE

FRITZ DENKMAHL

MR. J. J. JEFFREYS

ADELAIDE FONTAINE

SYLVIA DALE

MLLE. CHI-CHI

GARÇON

PAGE

MRS. THORNE'S COMPANION



High Jinks

A Musical Farce

Book by
Otto Harbach

Music by
Rudolf Friml

No. 1. Overture

Piano

Marziale

ff

p

cresc.

fff

rit.

(The voice of Nature)

ff a tempo

rit.

Copyright, 1913, 1914, by G. Schirmer, Inc.
International Copyright Secured

Depositado conforme á la ley de la República Mexicana en el año MCMXIV
por G. Schirmer, Inc., Propietarios, Nueva York y Mexico
Printed in the U.S.A.

The image shows six staves of musical notation for piano, arranged vertically. The top four staves are in common time (indicated by a 'C') and the bottom two are in 3/4 time (indicated by a '3'). The key signature is one sharp (F#). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings such as *f*, *ff*, *p*, and *cresc.*. Performance instructions like 'Tempo di Valse' and 'legato' are also present. The music consists of six measures per staff, with the first measure of each staff being a repeat of the previous one.



Tempo di Valse Is this love at last)



Musical score for piano, page 6, featuring five staves of music:

- Staff 1:** Treble clef, key signature of two sharps. Dynamics: *p*. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords. Measure 3: 4 eighth-note chords.
- Staff 2:** Bass clef, key signature of two sharps. Dynamics: *rit.*, *p*. Measure 1: 4 eighth-note chords. Measure 2: 4 eighth-note chords. Measure 3: 4 eighth-note chords.
- Staff 3:** Treble clef, key signature of two sharps. Measures 1-3: 4 eighth-note chords. Measure 4: 4 eighth-note chords.
- Staff 4:** Bass clef, key signature of two sharps. Dynamics: *cresc.* Measures 1-3: 4 eighth-note chords. Measure 4: 4 eighth-note chords.
- Staff 5:** Treble clef, key signature of one sharp. Dynamics: *ff broadly*, *rall.* Measures 1-3: 4 eighth-note chords. Measure 4: 4 eighth-note chords.

Tempo di Gavotta

Staff 6: Treble clef, key signature of one sharp. Dynamics: *f*, *pp rit.* Measures 1-3: 4 eighth-note chords. Measure 4: 4 eighth-note chords.

Musical score page 7, measures 1-4. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 1: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 2: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 3: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 4: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major.

Musical score page 7, measures 5-8. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 5: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 6: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 7: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 8: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. A dynamic marking 'cresc.' is present above the top staff.

Musical score page 7, measures 9-12. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 9: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 10: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 11: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 12: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Dynamic markings 'cresc.' and 'rit.' are present above the top staff. A tempo marking 'a tempo' is present above the bottom staff.

Musical score page 7, measures 13-16. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 13: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 14: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 15: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 16: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. A section title 'Valse' is present above the top staff.

Musical score page 7, measures 17-20. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 17: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 18: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 19: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 20: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major.

Musical score page 7, measures 21-24. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). Both staves have a key signature of one sharp (F#). Measure 21: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 22: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 23: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major. Measure 24: The top staff has eighth-note chords in G major. The bottom staff has eighth-note chords in D major.



(High Jinks)

Musical score page 8, measures 5-6. The key signature changes to G major (one sharp). Measure 5 starts with a half note followed by eighth-note pairs. Measure 6 begins with a quarter note. The tempo markings are *rit.*, *molto rit.*, and *a tempo*.

Musical score page 8, measures 7-8. The key signature changes to F major (one sharp). Measure 7 starts with a half note followed by eighth-note pairs. Measure 8 begins with a quarter note. The dynamics are *sf* and *pp*.

Musical score page 8, measures 9-10. The key signature changes to D major (one sharp). Measure 9 starts with a half note followed by eighth-note pairs. Measure 10 begins with a quarter note. The dynamic is *cresc.*

1. 2. broadly
ff ff cresc.
rit.

sfz *pp*

p animato *cresc.*

gliss.

sfz stacc.

Poco lento (Fair bubble of rainbow hue)

Piano score for page 10:

- Staff 1: 3/4 time, dynamic pp, marcato.
- Staff 2: 4/4 time.
- Staff 3: 4/4 time.
- Staff 4: 2/4 time, dynamic *cresc.*
- Staff 5: 2/4 time, dynamic *rit.*
- Staff 6: 2/4 time.

Performance instructions include: *pp*, *marcato*, *cresc.*, *rit.*, *(Refrain) con molto*, and *a tempo*.

8

cresc.

broadly

rit.

Marcia

(Reech Américaine!)

24456



(Voilà, Madame!)

Musical score for piano, page 13, featuring six staves of music:

- Staff 1 (Treble Clef):** Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: Fortissimo (ff). Articulation: Upward strokes above the notes.
- Staff 2 (Bass Clef):** Measures 1-2. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: ff. Articulation: Upward strokes above the notes. Measure 2 includes a tempo change to *molto rit.*
- Staff 3 (Treble Clef):** Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: ff. Articulation: Upward strokes above the notes.
- Staff 4 (Bass Clef):** Measures 3-4. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: ff. Articulation: Upward strokes above the notes.
- Staff 5 (Treble Clef):** Measures 5-6. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: ff. Articulation: Upward strokes above the notes.
- Staff 6 (Bass Clef):** Measures 5-6. Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Dynamics: ff. Articulation: Upward strokes above the notes.

Measure 7 (not shown in the image) starts with a dynamic of ff broadly and a rhythmic pattern of eighth-note pairs followed by eighth-note triplets. Measure 8 (not shown in the image) begins with a dynamic of rallentando (rall.) and a rhythmic pattern of eighth-note pairs followed by eighth-note triplets.

ACT I

No. 2. Song with Chorus

Something Seems Tingle-ingleing

Dick

Allegretto

D. *Dick mf*

1. Be-yond the Him-a-lay-a moun-tains,
2. The Ro-man god of ju-bi-la-tion—

D.

Where flows the great Tsan-po,
Old Mo-mus was his name,— Beside old Ti-bet's laugh-ing
He wooed the god-dess Ex-ul-

D.

foun-tains ta-tion, Gay, fest-ive flow-ers grow.
Of weird Bud-dhis-tic fame. To hands of mer-ry youth and
Their son was High Jinks, a sen-

D.

maid sa-en tion, They yield their ra-diant bloom, And
Who, ere he caught his breath, Soon

D. all the balm-y air is la - den With rich and rare per - fume. One ver-y
died of chron-ic cach-in - na - tion, Just laughed him-self to death. His soul be-

D. lit - tle drop, placed so, One ti - ny litt - le whiff, and lo! _____
came this won - drous flow'r, Who breathes it, feels its mys - tic pow'r: _____

Refrain

D. 1-2. Some - thing seems tin - gle - in - gle - in - gle - in - gle - ing so

a tempo

D. queer, Here in your ear, Near - er and

cresc.

D. near, Like some strange min - gling Of jin-gle-in-gle-in - gle-in - gle-in - gles And

D. tan - gle-an-gle-an-gle-an - gle - an - gles; Why, _____ you want to

D. cry, _____ You want to die, _____ But all you do is

D. laugh, Hil Hil! You've got the High Jinks! That's why! 1. 2. why! _____

D.

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin - gle-ing so queer,

a tempo

fz ³ stacc. ³ ³ ³ ³

Chorus

D.

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

s

D.

D.

cresc.

sfz stacc.

p animato

cresc.

D. cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 — You want to die, You want to die, But all you do is
 — You want to die, You want to die, But all you do is

D. laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

No. 3. Song

Jim

Adelaide



1. When I get think - in' of Jim,
 2. When I get start - ed on Jim

Hand-some and strong and so trim,
 My heart swells full - to the brim,

Sure just the thought of him Thrills me,
 I could go on - fordays, Dwell in,

Sure just the thought of him Fills me Full of dreams of those hap - py old
 On his dear lov - in' ways, Tell - in' All the dear lit - tle tricks that he

days, When in my eyes he would gaze:
 knew, All the dear things he would do.

True love I vowed to him, I was so proud of him, My old Jim.
 Times were gay wit' him, Had such a way wit' him, My old Jim.

Refrain

Like a sol - dier Tall and cap - ti - va - tin', Broad of shoul - der,

Fine and fas-ci-na-tin': That was Jim, my old Jim, Gay and clev-er,

sforzando

Glo-ry be! And he was ev-er Full of blar-ney From Kil-lar-ney. Sure my head would

sforzando

swim — When down the block he'd proud-ly stride, His hat cocked on one side! Oh,

cresc.

Jim! Jim! 'Tis no i-dle whim: You were *some* man, my Jim!

Jim!

cresc.

Love's Own Kiss

Dick and Chorus

Tempo di Valse

1. Feelings all un - known, what can they
2. Pret-ty lit-tle fan - cies come and

p rit. p legato

be? smile, Suddenly to start My poor heart, Like a
Like a but-ter - fly Flut-ter by; And they

bird beck - at last set free? How it calls to
beck on me the while: Bring they good or

me. Can it be the fragrant breath of Spring? Or the wooing
guile? Shall I follow on o'er mead and field, Pluck-ing blos-soms

legato

pow'r Of some flow'r That has taught my soul to sing,
gay On my way, And to love's ai-lure-ments yield,

cresc.

Ah, has taught my soul to sing? Some-thing of
Ah, to love's ai-lure-ments yield? Some-thing of

p

joy or pain, Like a sun that smiles through rain?
mad-ness vain, Born of thoughts I must re-strain!

rit.

rit.

Refrain

p

While your voice seems call - ing me, Call - ing, en - thrall - ing

me, Your dear eyes be - hold - ing me, Your dear arms en - fold - ing

me, Your lips ca - ress - ing mine, Press - ing, pos - sess - ing

cresc.

rall.

mine, Burn - - ing with bliss: This must be Love's Own

ff broadly

rall.

1. 2.

Kiss. While Kiss. *allarg.*

No. 5. Finale

It's Time to Start

Soloists and Chorus

Allegro

F. Mrs. Thorne

It's time to

start, We must de - part, Or we shall surely miss the
train!

Mrs.T. Thorne

Poor lit - tle wife! I'd give my

Th.

life Ra-ther than cost you pain.

Th.

By Jove! He's gone! Come, love, come on!

Th.

Con - found it. he is back a-gain!

sfz

fast

cresc.

SOPRANO

The Ladies ALTO

Naugh - ty man! to so neg - lect us!

Naugh - ty man! to so neg - lect us!

A musical score for two voices and piano. The top staff shows a soprano vocal line with lyrics: "Naughty man! to so re-ject us! Not one lit-tle word we've had to - day from you." The middle staff shows an alto vocal line with the same lyrics. The bottom staff shows a piano accompaniment with bass and treble clef staves.

S. Sylvia b.

s. There you are! There you are!

A. Adelaide

A. There you are! There you are!

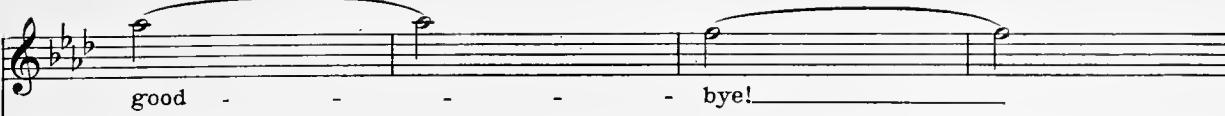
Th. Thorne

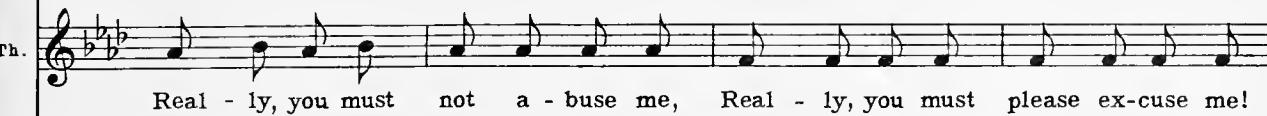
Th. Real - ly, you must not a - buse me, Real - ly, you must please ex-cuse me!

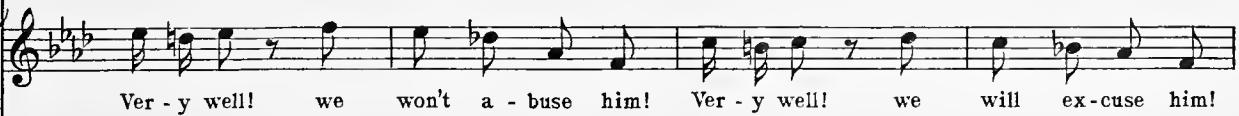
S. We must say good - bye to you!

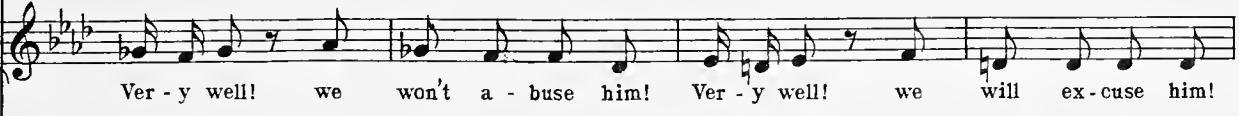
A. We must say good - bye to you!

Th. I had so much to do, I had so much to do!

s. 

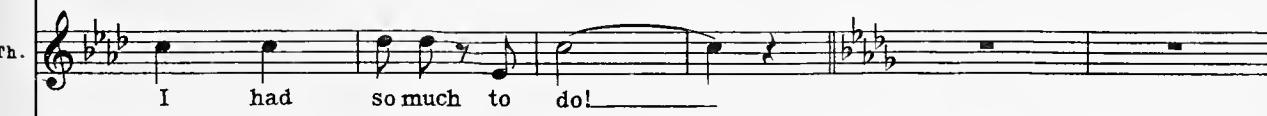
Th. 







s. 

Th. 







A musical score for a voice and piano. The vocal part is in soprano C major, 4/4 time, with lyrics: "Problems ev - er mul - ti - ply-ing! Soon your try-ing Trou-bles will be o - ver;". The piano accompaniment consists of a bass line and harmonic chords.

Sylvia

Sylvia

s. All your trou - - -

Now your bus - y day is end - ed, Soon your work shall be sus -

Now your bus - y day is end - ed, Soon your work shall be sus -

s. bles will be o - ver.
pend - ed, You shall be at rest in clo - ver.
pend - ed, You shall be at rest in clo - ver.

Allegro vivo

Sylvia

Thorne

Your de - part - ure they are wait - ing.

It is the neighbors cel - e - brat - ing.

Allegro vivo



Our wraps are there.

Adelaide

We'd bet-ter

Where are your wraps?

cresc.



Good-bye! good-bye!

go, per -haps.

Good-bye! good-bye!

Good - bye! good - bye! Take care of your-

Galop



S. See you lat-er! Bon voy - age!

A. See you lat-er! Bon voy - age!

Th. self! I'll see you lat-er! Bon voy - age! Good -

Girls SOPRANO, ALTO

Good -

s. Good-bye! good-bye!

a. Good-bye! good-bye!

th. bye! good - bye! Take care of your - self, And have a pleas-ant
bye! good - bye! Take care of your - self, And have a pleas-ant

TENOR

bass. Good - bye! good - bye! Take care of your-self, have a pleas-ant
Good - bye! good - bye! Take care of your-self, have a pleas-ant

Th.

jour-ney, and have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

jour-ney, and have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

jour-ney, have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

jour-ney, and have a pleas - ant jour-ney! So bon voyage! A pleas - ant jour-ney!

Th.

Au re - voir! So bon voyage! A pleas - ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour-ney! Au . re -

Au re - voir! So bon voyage! A pleas - ant jour-ney! Au re -

Au re - voir! So bon voyage! A pleas - ant jour-ney! Au re -

Th. Mrs. Thorne

Mrs. Thorne

voir!

Maids

All

What

voir! Please tell our mis-tress all is ready.

There she is!

voir!

There she is!

voir!

There she is!

Horns
molto rit.

Mrs. Th.

joy and bliss Can e - qual this, When May - time bids you

legato

Mrs. Th.

play? Hap-py hours, Lov-ers' bow'r,s, Beck-on

Mrs.
Th.

us a - - way! So why be sad! The world is
 So why be sad! The world is
 So why be sad! The world is
 So why be sad! The world is

Mrs.
Th.

glad, And wants her chil - dren gay, We should not miss One
 glad, And wants her chil - dren gay, We should not miss One
 glad, And wants her chil - dren gay, We should not miss One
 glad, And wants her chil - dren gay, We should not miss One

Mrs.
Th.

sin - gle kiss, Oh! We should not
 sin - gle kiss That Spring - time bids us pay, We should not
 sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We
 sin - gle kiss That Spring - time bids us pay, Spring-time bids us pay, We

Mrs.
Th.

miss One sin - gle kiss That Spring-time bids us pay!
 miss One sin - gle kiss That Spring-time bids us pay!
 should not miss One sin - gle kiss Spring-time bids us pay!
 should not miss One sin - gle kiss Spring-time bids us pay!

Mrs.
Th.

What do you mean?

Th.

Thorne

I have to dis-ap-point you.

A chance of a life-time:

sf

Th.
Mrs.
Th.

Moderato Thorne and Mrs. Thorne

mil - lion.

Th.
D.

Dick

lis - ten! A pa-tient worth a mil-lion, At Beauville,wires to

Moderato

s/fz

staccato

Th.
Mrs.
Th.

pavil-lion,

D.

say: "I'm here at the pa - vil - ion, A-bout to pass a -

sf

Allegro animato

Th.
Mrs.
Th.

D.

pass a-way!

way- To an-y man who saves me, One hundred thousand francs I'll

Allegro animato

D.

pay! To an-y man who saves me, One hundred thousand francs I'll pay!"

Chorus

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

To an-y man who saves him, One hundred thousand francs he'll pay!

rit.

Mrs. Thorne

rit.

Tempo di Valse

Mrs.
Th.

Then I must go a - lone! _____

All a - lone! _____ All a -

rit.

Mrs.
Th.

lone. All a - lone! Oh my own! Is it

Mrs.
Th.

so? I must go, dear! Tell me no, dear! Ah, say no, dear!

Mrs.
Th.

Ah! Dr. Thorne Ah!

Th.

All a - lone! All a - lone!

Chorus

SOPRANO. ALTO

All a - lone! All a - lone! All a -

TENOR

All a - lone! All a - lone!

BASS

All a - lone! All a - lone!

Mrs.
Th.

Ah! I must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

All a - lone you must go, dear! Sad the hour, sad the

cresc.

Mrs.
Th.

hour Till I meet you, my love, my own!

hour Till I meet you, my love, my own!

hour Till they meet with their love, a - lone.

hour Till they meet with their love, a - lone.

hour Till they meet with their love, a - lone.

Allegro

molto rit.

Sylvia

S. Good - bye! good - bye! Take care of your -

A. Good - bye! good - bye! Take care of your -

Th. Good - bye! good - bye!

Good - bye! good - bye! Take care of your

Good - bye! good - bye! good - bye! Take

Good - bye! good - bye! good - bye! Take

Good - bye! good - bye! Take

Marcia

S. self. I'll see you lat - er. Ah!

A. self. I'll see you lat - er.

Th. care of your-self. I'll see you lat - er. Bon voy -

self! I'll see you lat - er, see you lat - er! Bon voy -

care of your-self! I'll see you lat - er! Bon voy -

care of your-self! I'll see you lat - er! Bon voy -

S. — Good-bye! good - bye! Take care of your -

A. — Good-bye! good - bye! Take care of your -

Th. — age! Good-bye! good - bye! Take

age! Good - bye! good - bye! Take care of your -

age! Good - bye! good - bye! Take

age! Good - bye! good - bye! Take

S. self! Ah! Ah!

A. self! Ah! Ah!

Th. care of your-self! Have a pleas-ant jour - ney, and have a pleas - ant

self! And have a pleas-ant jour - ney, and have a pleas - ant

care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

care of your - self! Have a pleas - ant jour - ney, and have a pleas - ant

S. Bon voy-age! A pleas - ant jour - ney! Au re -

A. Bon voy-age! A pleas - ant jour - ney! Au re -

Th. jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

jour - ney! So bon voy-age! A pleas - ant jour - ney! Au re -

s. voir! So bon voy-age! A pleas - ant jour - ney! Au re -

a. voir! So bon voy-age! A pleas - ant jour - ney! Au re -

Th. voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

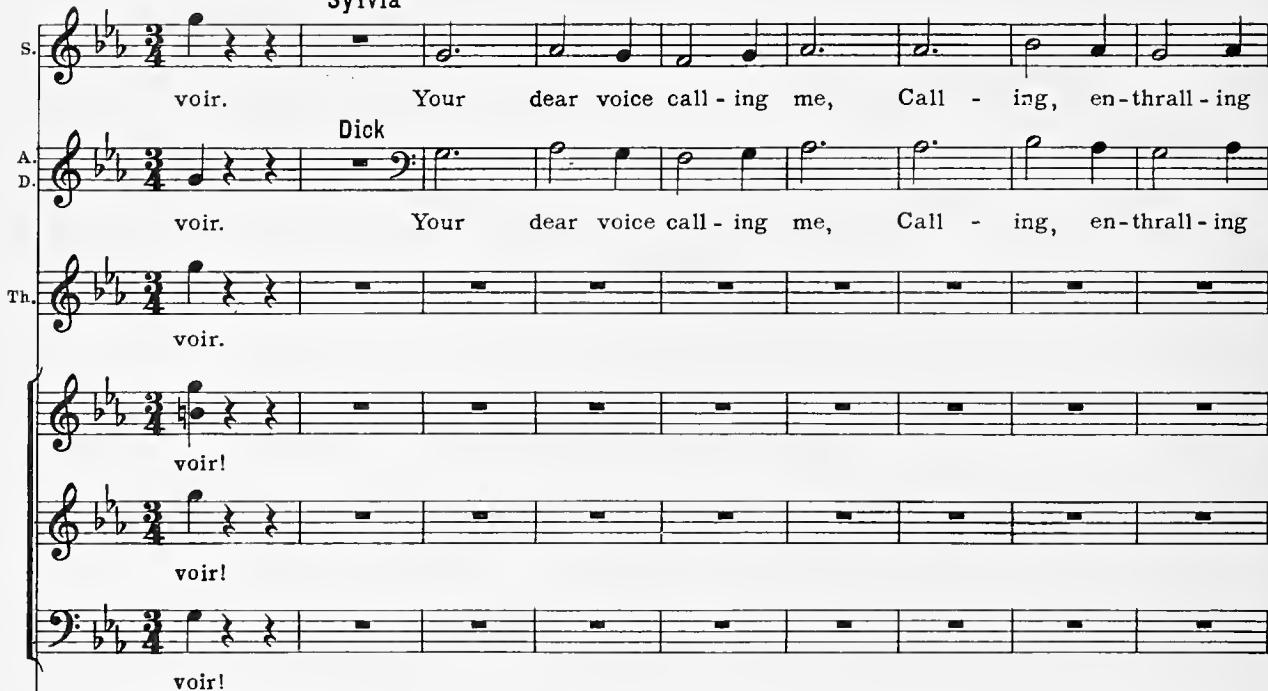
voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

voir! So bon voy-age! A pleas - ant jour - ney! Au re -

Tempo di Valse

Sylvia

S. 

A. 

D. 

voir.
Dick
voir.
voir.
voir!
voir!
voir!

Tempo di Valse



S. 

D. 

me. Your dear eyes be-hold - ing me, Your dear arms en-fold - ing me,
me. Your dear eyes be-hold - ing me, Your dear arms en-fold - ing me,



Sylvia and all principals

Soprano (S.) and Alto (D.) sing "Ah!"

Dick (D.) sings "Ah!"

Soprano (S.) sings "Your lips caress - ing mine, Press - ing, pos - sess - ing"

Alto (D.) sings "Your lips caress - ing mine, Press - ing, pos - sess - ing"

Tenor (T.) sings "Your lips caress - ing mine, Press - ing, pos - sess - ing"

Bass (B.) sings "Your lips caress - ing mine, Press - ing, pos - sess - ing"

Soprano (S.) and Alto (D.) sing "Burn - ing with bliss, This must be Love's Own"

Soprano (S.) sings "Burn - ing with bliss, This must be Love's Own"

Alto (D.) sings "Burn - ing with bliss, This must be Love's Own"

Tenor (T.) sings "Burn - ing with bliss, This must be Love's Own"

Bass (B.) sings "Burn - ing with bliss, This must be Love's Own"

ff broadly

S. *Kiss!* _____

D. *Kiss!* _____

Kiss! _____

Kiss! _____

Kiss! _____

Kiss! _____

ff

24456

ACT II

No. 6. Opening Chorus

Guests and Waiters

Tempo di Marcia

Guests
SOPRANO

ALTO

TENOR

BASS

I want to give my or - der!

I want to give my or - der!

I want to give my

I want to give my

p stacc.

Hur - ry! Hur - ry, wait - er! Al - lez vite, gar - con! I

Hur - ry! Hur - ry, wait - er! Al - lez vite, gar - con! I

or - der! Hur - ry, wait - er! Al - lez vite, gar - con!

or - der! Hur - ry, wait - er! Al - lez vite, gar - con!

want to give my or - der! I've been wait - ing

want to give my or - der! I've been wait - ing

I want to give my or - der! I've been wait - ing

I want to give my or - der! I've been wait - ing

half a year! Gar - con! come here! come here!

half a year! Gar - con! come here! come here!

half a year! Gar - con! come here! Did you ev - er see such

half a year! Gar - con! come here! Did you ev - er see such

There are wait-ers here ga - lore, But
 There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 service? Did you ev - er see such service? There are wait-ers here ga - lore, But
 Bells

no one knows what for. Come here!
 no one knows what for. Come here!
 no one knows what for. Did you ev - er see such ser-vise? Did you ev - er see such
 no one knows what for. Did you ev - er see such ser-vise? Did you ev - er see such

I've been wait-ing half a year! I've been wait-ing half a year!
 I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vise? I've been wait-ing half a year! I've been wait-ing half a year!
 ser-vise? I've been wait-ing half a year! I've been wait-ing half a year!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

I want to give my or - der! Gar - gon! come here!

Waiters

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

No, ma-dame, eet ees oc - cu - pée! No, ma-dame, eet ees oc - cu - pée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

I'm so sor-ry, but you must go a-way! Ma-dame, eet ees ré - ser-vée!

Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where
 Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where
 Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where
 Ma - dame, eet ees ré - ser - vée! Choose a ta - ble o - ver there, An - y - where
 rit. a tempo
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee
 rit. a tempo
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee
 rit. a tempo
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee
 rit. a tempo
 o - ver there! At this one you cannot stay! See, he's ré - ser - vée For zee
 rit. a tempo
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;
 reech A - mé - ri - caine. Mon Dieu, I'm told She's made of gold;

Horns

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

Ev'-ry ser - vant, maid or man, Can re-cog - nize

— This wondrous prize! She has an eas - y - go - ing way

— This wondrous prize! She has an eas - y - go - ing way

— This wondrous prize! She has an eas - y - go - ing way

— This wondrous prize! She has an eas - y - go - ing way

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

That's quite au fait; And when she pay, She give zee tip to ev'-ry

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

wan! Her bill she has no time to scan, Zis reech A-mé-ri - caine!

All

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Eet ees

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

Voilà ma - dame! Voi - là ma - dame! Voi - là ma - dame!

time to make our na-tion-al sa - laam; We must scrape and

time to make our na-tion-al sa - laam; We must scrape and

Eet ees time to make our na-tion-al sa - laam; We must scrape and

Eet ees time to make our na-tion-al sa - laam; We must scrape and

bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en
 bow, And po - lite - ly vow Our com - pli - ments, and ask for gold - en
 bow, And po - lite - ly vow Our com - pli - ments, and
 bow, And po - lite - ly vow Our com - pli - ments, and

balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees
 balm. Voi - là ma - dame! Voi - là ma - dame! Eet ees
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!
 ask for golden balm. Voi - là ma - dame! Voi - là ma - dame!

time to rub our mer - ce - na - ry palm, And light and gai - ly
 time to rub our mer - ce - na - ry palm, And light and gai - ly
 Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly
 Eet ees time to rub our mer - ce - na - ry palm, And light and gai - ly

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

sing our dai - ly Psalm. Voi - là, voi - là ma - dame!

Guests

I want to give my or - der! Hur - ry! Hur - ry,

I want to give my or - der! Hur - ry! Hur - ry,

I want to give my or - der! Hur - ry,

I want to give my or - der! Hur - ry,

wait - er! Al - lez vite, gar - con! I want to give my or - der!

wait - er! Al - lez vite, gar - con! I want to give my or - der!

wait - er! Al - lez vite, gar - con! I

wait - er! Al - lez vite, gar - con! I

I've been wait - ing half a year!
I've been wait - ing half a year!
want to give my or - der!
want to give my or - der!

I've been wait - ing half a year!
I've been wait - ing half a year!

Gar - gon! come here! come here!
Gar - gon! come here! come here!
Gar - gon! come here! Did you ev - er see such ser - vice? Did you
Gar - gon! come here! Did you ev - er see such ser - service? Did you

Bells

There are wait - ers here ga - lore, But no one knows what
There are wait - ers here ga - lore, But no one knows what
ev - er see such ser - vice? There are wait - ers here ga - lore, But no one knows what
ev - er see such ser - service? There are wait - ers here ga - lore, But no one knows what

Bells

fff p

for. Come here!

for. Come here!

for. Did you ev - er see such ser - vice? Did you ev - er see such ser - service?

for. Did you ev - er see such ser - service? Did you ev - er see such ser - service?

Bells

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

I've been waiting half a year! I've been waiting half a year! I want to

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! Gar - gon! come here!

give my or - der! Gar - gon! come here!

give my or - der! Gar - gon! come here!

No. 7. Song

I'm Through with Roaming Romeos

Adelaide

Alla Marcia



Adelaide

A. *I've played life's gam - bol*
2. I've learned e - nough of
3. I've learned e - nough of

Piano accompaniment in common time, treble and bass staves. Dynamics include forte (f), piano (pp), and forte (f). The vocal line begins with a rest followed by eighth notes.

A. *o'er and o'er,* *With lots of hits and miss - es,*
life to trade *A dead one for a*
life to know *All is not gold that*
live one,
glit - ters;

Piano accompaniment in common time, treble and bass staves. The vocal line continues with lyrics involving 'o'er and o'er' and 'miss - es'.

A. *But nev - er struck a snap be - fore,* *Home nev - er was like*
It's hard to see a dead one fade, *But hard - er to re -*
And like-wise I have found this so: *All is not gay that*

Piano accompaniment in common time, treble and bass staves. The vocal line concludes with a final statement about home and happiness.

A.

Music for the first section of the song. The vocal line starts with "this is! vive one! tit - ters!" followed by "To hopes of joy and heav'n - ly bliss". The piano accompaniment consists of eighth-note chords in the right hand and sixteenth-note patterns in the left hand.

A.

Music for the second section of the song. The vocal line continues with "I'm mak-ing no pre - tens-es; With hope and good in - ten - tions, (You think this o - ver af - ter:)" followed by "My dream of heav-en's mere - ly 'Tis he who paves the way that The man's not al - ways due for". The piano accompaniment features eighth-note chords and sixteenth-note patterns.

A.

Music for the third section of the song. The vocal line starts with "this: goes joys" followed by "An an - gel To the place which Who mar - ries". The piano accompaniment consists of eighth-note chords and sixteenth-note patterns.

A.

Music for the fourth section of the song. The vocal line starts with "through with roam - ing Ro - me - os," followed by "I'm through with bob - bing, bow-ing". The piano accompaniment features eighth-note chords and sixteenth-note patterns.

A.

beaux, So de-bon - aire and gay, So charming for a day; They pay re -

A.

spects - but that is all they pay! I'm through with sen - ti-men - tal

A.

fires, I'm through with tem - p'riment - al squires; But if you

A.

find a fel-low, Whose green-backs run to yel-low, Who'll give a wife A meal-tick-et for

A.

1. Be he weak and halt, With ev - ry kind of fault, But strong e-nough to
life. 2. Be his back a crook, His face an all-gone look, But a swell-ing on his
3. Be he blind and lame, His members most-ly game, But thumbs e-nough to.

A.

wend his way un-to the safe-ty vault,
chest that hides a fat de - pos - it book, 1-3. Why, sim - ply nab him!
hold a pen and sign his bank-ing name,

A.

Grab him! And when you've chained him, kind - ly let me know _____ The number

A.

of his lit-tle bun - ga - low!

1. _____ low!

2. _____ low!

No. 8. Duet

Not Now, But Later

Sylvia and Rabelais

Quasi Gavotta

Rabelais

1. If you on - ly were Pa-ri-sienne, my
2. Now you would - n't think a man a hard-en'd
l.h.

Sylvia

Rab.

R.
S.
R.

la - dy! If it were true, _____ What would you do? _____ There would
sin - ner That all de - pends _____ What he in - tends! _____ If he's

Sylvia

R.
S.

be so man - y lit - tle things to aid me. Oh, is that
bold e - nough to ask you out to din - ner! Well, not to -

S.
R.

so? Pray let me know! Some pret - ty lit - tle flowers, or a
day, I'm going a - way. And would you mind to tell me where you're

Rab.

R.
S.
R.

Sylvia

po-em— Pretty flow-ers— I a - dore. But
go-ing? We go to Par - is! That is true! Then

Rab.

R.

gen - tle-men, A - mé - ri - cains, don't grow 'em, Their faith is in the jew - el - ry
know, my heart is sim - ply o - ver - flow - ing With hope I may ac - com - pan - y

(Shows pearls) Sylvia Rab.

R.
S.
R.

store. Ah! have you an - y more? And if more there be,
you! I take my moth - er, too! That is prop - er, quite.

R. Sylvia

Have you not a lit - tle love that you could prom-ise me?
 But to tell the doc - tor would be hard - ly right! 1.2. I

S. Bells

can-not an-swer now, but lat - er, lat - er, may-be lat - er. Your
stacc.

S. plead-ing is not all in vain! But won't you call a - gain? I

S. would not say that I re - fuse you: 'Twould lose you; My

s. plan — is bet-ter, not now, may - be lat er: That's courtship à l'a-mé - ri -

cresc.

Refrain

s. caine! I can-not an - swer now, but lat - er,

R. Rabelais She can-not an - swer now, but lat - er,

s. lat - er, may - be lat - er. Your plead-ing is not all in

R. lat - er, may - be lat - er. My plead-ing is not all in

S. vain! But won't you call a - gain? I would not say that I re -
 R. vain! So I will call a - gain. She would not say that she'd re -

The musical score consists of two staves for voices (Soprano and Alto) and a staff for the piano. The key signature is one sharp (F#). The vocal parts sing eighth-note patterns, while the piano provides harmonic support with eighth-note chords.

S. fuse you: 'Twould lose you; My plan is bet-ter, not now, may - be
 R. fuse me: 'Twould lose me; Her plan is bet-ter, not now, may - be

cresc.

The vocal parts continue their eighth-note patterns. The piano part shows a clear crescendo, indicated by the word "cresc." above the notes. The key signature changes to two sharps (G major).

S. lat - er: That's court-shi à l'a-mé - ri - caine!
 R. lat - er: That's court-ship à l'a-mé - ri - caine!

a tempo

The vocal parts sing eighth-note patterns. The piano part features eighth-note chords. Measure 10 includes a ritardando (rit.) and measure 11 includes an "a tempo" marking. The key signature changes to three sharps (D major).

Tempo di Valse

p

Your dear voice call-ing me call - ing, en-thrall-ing me Your dear

eyes be-hold-ing me your dear arms en-fold-ing me Your lips ca-

ress-ing mine press - ing pos-sess-ing mine Burn - ing with bliss

this must be Love's Own Kiss.

rall.

ff broadly

rall.

allarg.

8

No. 9. Duet

Chi-Chi

Chi-Chi and Dick

Allegretto (quasi Schottische)

Dick

So my lit - tle romance has been

rit.

a tempo

Chi-chi

Dick

end-ed: One more vol - ume's done! 'Tis - n't just the fin - ish I in -

Chi-chi

Dick

tended, Or 'twere ne'er be - - gun.

Put it on the shelf, dear! I'll

A musical score page featuring a vocal part and a piano accompaniment. The vocal line continues from the previous page with the lyrics "put it on the shelf, dear! There are oth-er sto-ries one might want." The piano accompaniment consists of chords and harmonic support. The vocal part ends with the word "Chi-chi".

Dick

some-thing of an au-thor-ess my - self, dear. With a grace and style pi -

Musical score for 'Chi-chi' featuring vocal and piano parts. The vocal part is in soprano range, and the piano part is in basso continuo range. The vocal line includes lyrics such as 'quant!', 'So if you're real-ly through- I think I'm real-ly through! With', 'Dick', and 'Chi-chi'. The piano part features harmonic support with sustained notes and chords. The score is set in common time with a key signature of one flat.

Refrain
Both

read-ing fool-ish books that make you blue: _____ Re - mem - ber

rit.

rit.

Refrain

Allegro animato

Chi - chi, Re - mem - ber charm - ing Chi-chi, With fas - ci-nat-ing ways and
 wiles That teach you to for - get, With danc - es And sweet se - duc - tive
 glanc-es! She's quite the dear - est witch,— a gay co - - quette!

— For she is Chi - chi, She's charming lit - tle Chi-chi, With cap - ti - vat - ing

gaze and smiles That rob you of re-gret! A-way
cresc. *sffz*

with fool-ish sighs! A way with thoughts that ag-o-nize!

Just call on Chi-chi, Chi-chi, Chi-chi, And read your sol-ace
sffz

in her eyes! 1. Re-mem-ber eyes! 2.

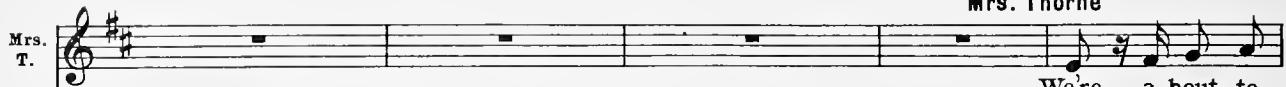
No. 10. Duet and Chorus
That Alters the Matter

HIGH JINKS TANGO
Fritz, Mrs. Thorne and Chorus

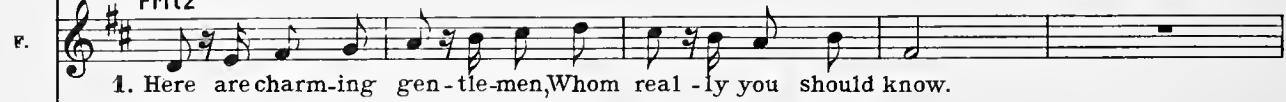
Moderato



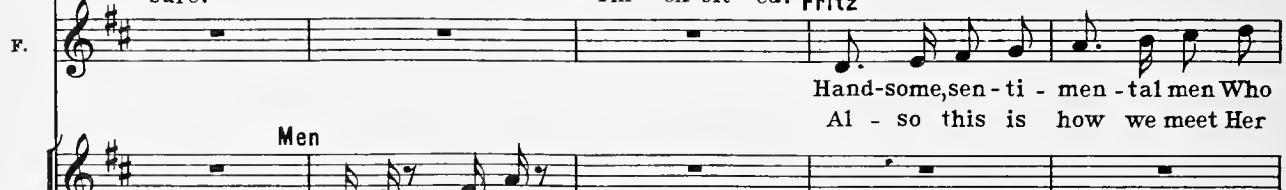
Mrs. Thorne



Fritz



1. Here are charm-ing gen-tle-men, Whom real-ly you should know.
2. Gen-tle-men, al-low me, meet My lit-tle friend de-mure.



Men

Hur - ry! Stop her!
I'm de - light-ed!



F. have so much to tell.
friends so chic and swell.

Ladies Yes, we must be go - ing!
Real - ly, they are charm - ing! Men

Go - ing!
Charm - ing!

F. None can say,'Tis not au fait, I know her hus-band well! _____
Ladies None can say,'Tis not au fait, I know your hus-band well! _____

Go - ing!
Charm - ing!

F. Refrain
Ladies Men

That al-ters the mat - ter, al-ters the mat - ter! Don't you see?

Ladies Men All

Cer - tain - ly! Your hus - band's like a broth-er to me. That alters the mat - ter,

Ladies All

alters the mat - ter! We a - gree! And I contend, You should - nt offend Your

hus - band's trust - ed friend. If an-y should mind Your be-ing kind, Doubts dis - pel By

say-ing, { I know your hus - band, oh! ver - y well! That well! _____
 You know my

No. 11. Duet

She Says it with Her Eyes

Adelaide and Jeffries

Allegretto

Allegretto

10-11

Tempo di Gavotte

Adelaide

Jeffries

Adejaide

A
J

Looks like read-y mon-ey. By Jove, a Beaut. He's

J.

Looks like ready mon-ey. By Jove, a Beaute. He's

pp legato

rit.

stacc.

A
J

Jeffries

Adelaide

got physique and style to boot. _____ Cer-tain-ly the hon-ey. He

Cer-tain-ly the hon-ey. He

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 11 begins with a dotted half note followed by a quarter note. Measure 12 begins with a half note. The score includes dynamic markings such as 'p' (piano) and 'ff' (fortissimo). Measures 11 and 12 conclude with a repeat sign and a double bar line.

A

Jeffries

Adelaide

looks this way. She's got a manner very gay!

1

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a forte dynamic (F) in the treble staff, followed by a half note rest. The bass staff has a quarter note. Measures 12 and 13 continue with various notes and rests, including a sustained note in the bass staff.

A. J. (coughs) Jeffries Adelaide

think I'll try a lit - tle cough. By Jove, is that for me? Or

A. J. (laughs) Jeffries Adelaide

bet - ter still, live and laugh. She acts in - vit - ing - ly. I

A. J. Jeffries Adelaide

think it's time he got a look! She's sure some wid - ow wise! I

A. J. Jeffries Refrain

think I've got him on the hook! Ah! In - vi - ta - tion eyes. "Come
"Come"

Allegro animato

A. J.

hith - er!__ come hith - er!"__ She says it with her eyes, She
 hith - er!__ come hith - er!"__ She said it with her eyes, She

stacc.

A. J.

does not vo - cal - ize, But you can re - cog - nize, Just as plain: "Come
 did not vo - cal - ize, But you could re - cog - nize, Just as plain: "Come

rit.

A. J.

a tempo

hith - er!__ come hith - er!"__ She seems to spe - cial - ize In
 hith - er!__ come hith - er!"__ What live one could de - spise Those

a tempo

A. J.

rit. *a tempo*

send - ing tire - less Jolts by wire - less, All with her eyes! "Come
 I am gone on You, old Don Juan, Come-hith - er eyes? "Come

rit. *a tempo*

A. J.

hith - er! come hith - er!" She says it with her eyes,
hith - er! come hith - er!" She said it with her eyes,
She
stacc.

A. J.

does not vo - cal - ize, But you can re - cog - nize Just as plain: "Come
did not vo - cal - ize, But you could re - cog - nize Just as plain: "Come
rit.

a tempo

A. J.

hith - er! come hith - er!" Heavn help the man who spies Those
hith - er! come hith - er!" Sure an - y man might prize Those
a tempo

rit.

A. J.

en - ter - pris - ing, tan - ta - liz - ing, "Come-hith - er eyes!"
a - gi - tat - ing, I'll - be-wait - ing, "Come-hith - er eyes!"
eyes!"
eyes!"
rit.

1.
2.

No. 12. Finale

We're Very, Very Sorry to Detain You

Soloists and Chorus

Tempo di Marcia

SOPRANO

ALTO

TENOR

BASS

Tempo di Marcia

ver-y, ver - y sor-ry to de - tain you, But since you have to go, _____ and are

ver-y, ver - y sor-ry to de - tain you, But since you have to go, _____ and are

ver-y, ver - y sor-ry to de - tain you, But since you have to go, _____

ver-y, ver - y sor-ry to de - tain you, But since you have to go, _____

off for your trip, . . . We are out for a ver-y lit-tle tip, tip-py tip! We're

off for your trip, We are out for a ver-y lit-tle tip, tip-py tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

We are out for our tip, We are out for a ver-y lit-tle tip! We're

ver - y, ver - y sor - ry to de - tain you, But since you have to go, _____ and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, _____ and are

ver - y, ver - y sor - ry to de - tain you, But since you have to go, _____

ver - y, ver - y sor - ry to de - tain you, But since you have to go, _____

off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are
 off for your trip, We are ver-y, ver-y sor-ry to de-tain you! We are
 We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

cut for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

We are out for our tip! We're ver-y, ver-y sor-ry to de-tain you!

Moderato

Jeffries

J. 

Moderato

has - ten and o - bey its call; — Long I've fought for her, Long I've

J. 



J. sought for her, And now I've got her, and now I've
 He sought for her. He's got her now!

got her! I have found at last my daugh - ter!

He's got her now! He has found at last his daugh - ter!

He's got her now! He has found at last his daugh - ter!

He's got her now! He has found at last his daugh - ter!

He's got her now! He has found at last his daugh - ter!

Rabelais Animato

R. No, his sweet - heart! That is what she is; If not, I'll

T. Thorne
I hope!

R. die! Ret-ri - bu-tion should be his, He was plan - ning to e -

R. Thorne
lope! To e-lope? Con -

T. He was plan - ning to e - lope!

T. He was plan - ning to e - lope!

T. He was plan - ning to e - lope!

T. He was plan - ning to e - lope!

T. found your eyes! For this I'll have your life! I want you all to

T. re-alize This la - dy is my love, my love, my -

S. (Sylvia enters) Sylvia
What's the
D. Dick
Sh! Don't give your-self a-way!

His wife! she comes! ah, lack - a-day!
His wife! she comes! ah, lack - a-day!
His wife! she comes! ah, lack - a-day!
His wife! she comes! ah, lack - a-day!

pp

s. trouble, pray?

j. Jeffries At last I look in - to your
 R.
Rit.

F. Fritz Wa-ter! wa-ter!
 cantabile
 eyes, my daughter! My lit-tle
 His daughter!—
 His daughter!—
 His daughter!—
 His daughter!—
l.h.
rit.
marcato
 R.
Rit.

Sylvia

S. His lit-tle girl! He might have known I had this curl,
 Adele His lit-tle girl! He might have known She had this curl,
 Thorne His lit-tle girl! He might have known She had this curl,
 J. girl! I might have known You had this curl, Your mother's
 Dick His lit-tle girl! He might have known She had this curl,
 Rabelais His lit-tle girl! He might have known She had this curl,

S. My mother's ver - y own; So ver - y fair,
 A. Her mother's own; Her peach-bloom cheek so ver - y fair,
 T. Her mother's own; Her peach-bloom cheek so ver - y fair,
 J. own; Her peach - bloom cheek so fair, Her winsome
 D. Her mother's own, Her peach-bloom cheek so fair,
 R. Her mother's own, Her peach-bloom cheek so fair,

s. My winsome smile, My smile so rare, My angel's face,

A. Her winsome smile, Her smile so rare, Her angel's face,

T. Her winsome smile, Her smile so rare, Her angel's face,

J. smile so rare, _____ Her angel's face, _____ Her Grecian

D. so rare, _____ Her angel's face,

R. so rare, _____ Her angel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

Her an-gel's face,

S. Such grace and

A. Her Gre-cian nose and charming grace,

T. Her Gre-cian nose and charming grace,

J. nose, Her charm and grace, That fine re -

D. Her Gre-cian nose and charming grace,

R. Her Gre-cian nose and charm-ing grace,

Piano accompaniment:

S. pose, . . . My poce di -

A. Her fine re - pose, Her eyes di -

T. Her fine re - pose, all di - - -

J. pose, ————— Those laugh - ing eyes di -

D. Her fine re - pose, Her eyes di -

R. Her fine re - pose, all di - - -

Her fine re - pose, Her laugh-ing, her laugh-ing,

Her fine re - pose, Her laugh-ing, her laugh-ing,

Her fine re - pose, Her laugh-ing, her laugh-ing,

Her fine re - pose, Her laugh-ing, her laugh-ing,

s. vine, All tell you I am thine! What
 A. vine, All tell you she is thine!
 T. vine, All tell you she is thine!
 J. vine, All tell me you are mine!
 D. vine, All tell you she is thine!
 R. vine, All tell you she is thine!
 her eyes di-vine, All tell you she is thine!
 her eyes di-vine, All tell you she is thine!
 her eyes di-vine, All tell you she is thine!
 her eyes di-vine, All tell you she is thine!

Allegro
Sylvia

s. does it mean? Ex - plain to me! Adele
 A. What e'er he says, you just a - gree!

Jeffries

J. And to think that e - ven now, When all my joy should be serene, This miscreant, false to

Sylvia

S. You mean?

J. ev - 'ry vow, Should bring dis - grace! Your

Marcia

Thorne

T. I give up hope!

J. hus - band with that wo - man there, With vil - lain - y be -

Marcia

J. yond compare, Plan - ning base - ly to de - ceive you, They would e -

Dick

D. I've got the dope! Don't give up hope! I've got the dope!

S. — husband with that wo - man, With vil - lain - y beyond com -

A. wo - man there, With vil - lain - y be - yond compare, with

T. She's not my wife, she's not, I swear!

Fl.

J. wo - man there, With vil - lain - y be - yond compare, with

D. wo - man there, With vil - lain - y be - yond com - pare, with

R. wo - man there, With vil - lain - y be - ycnd com - pare, with

wo - man there, With vil - lain - y be - yond com - pare, with

wo - man there, With vil - lain - y be - yond com - pare, with

wo - man there. With vil - lain - y be - yond com - pare, with

wo - man there, With vil - lain - y be - yond com - pare, with

S. pare, be - - yond compare! I'm his wife,___ and I'm his

A. vil - lain - y be-yond com - pare,_____ For-sook his le - gal wife,___ Who is his

T. She's not, I swear! she's not my wife, your

F.
Fl.

J. vil - lain - y beyond com - pare,_____ For-sook his le - gal wife,___ Who is my

D. vil - lain - y beyond com - pare,_____ For-sook his le - gal wife,___ Who is his

R. vil - lain - y beyond com - pare, For-sook his le - gal wife,___ Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife,___ Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife,___ Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife,___ Who is his

vil - lain - y beyond com - pare, For-sook his le - gal wife,___ Who is his

{

S. long-lost daugh-ter! What shall I do?

A. long-lost daugh-ter! Pre-tend to

T. long-lost daugh-ter!

F. Fl.

J. long-lost daugh-ter! My world's a - wry!

D. long-lost daugh-ter!

R. long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

long-lost daugh-ter!

Moderato

legato

A. cry.

T. If she comes to, I think I'll die.

J. My world's a - wry! —

D. Dick But why not

Florence

F1. She's com-ing to! Fritz

F. I hear her sigh.

D. Try to for-give him, try to for-
try?

cresc.

D. give him! See, he is plead-ing, What shall your an-swer be?

Sylvia

S. Your dear voice call - ing me, Call - ing, en - thrall - ing me,

S. Your dear eyes be - hold - ing me, Your dear arms en - fold - ing me,

Sylvia Ah Ah

Th. Thorne Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
Jeffries

J. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
Dick Ah Ah

R. Rabelais Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
SOPRANO

S. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
ALTO

TENOR

O. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
BASS

C. Your lips ca - ress - ing mine, Press - ing, pos - sess - ing mine,
BASS

S. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

T. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

J. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

D. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

R. Burn - - ing wit bliss: This must be Love's Own *ff broadly* *rall.*

B. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

C. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

D. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

E. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

F. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

G. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

H. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

I. Burn - - ing with bliss: This must be Love's Own *ff broadly* *rall.*

Piano: *ff broadly* *rall.*

100

Dick

Some - thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,

a tempo

Here in your ear, Near - er and near, Like some strange

cresc.

min - gling Of jin - gle-in - gle-in - gle-in - gle-in - gles And tan - gle-an-gle-an-gle-an-gle-

an - gles; Why, you want to cry, You want to die, But all you

poco animato *cresc.*

do is laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

D.

Chorus

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

Some-thing seems tin - gle-in - gle-in - gle-in - gle - in - gle-ing so queer, tin-gle-ing so queer,

a tempo

fz 3 stacc. 3 3 3

8.....

D.

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

Here in your ear, Hear it in your ear, Near - er and near, Like some strange

8.....

D.

min - gling of jin - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

D.

tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to
 tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to
 tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to
 tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,
 tan-gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sforzando staccato *animato* *cresc.*

D. *f*

cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 cry, You want to die, But all you do is
 — You want to die, You want to die, But all you do is
 — You want to die, You want to die, But all you do is
gliss.

D.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

ff

A musical score for piano, featuring five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. Measure 1 starts with a forte dynamic (ff) and consists of eighth-note chords. Measures 2-4 show more complex harmonic progressions with sixteenth-note patterns. Measure 5 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 6-7 continue with eighth-note chords. Measure 8 features a melodic line above the bass staff. Measures 9-10 show eighth-note chords. Measure 11 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 12-13 continue with eighth-note chords. Measure 14 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 15-16 show eighth-note chords. Measure 17 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 18-19 continue with eighth-note chords. Measure 20 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 21-22 show eighth-note chords. Measure 23 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 24-25 continue with eighth-note chords. Measure 26 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 27-28 show eighth-note chords. Measure 29 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 30-31 continue with eighth-note chords. Measure 32 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 33-34 show eighth-note chords. Measure 35 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 36-37 continue with eighth-note chords. Measure 38 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 39-40 show eighth-note chords. Measure 41 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 42-43 continue with eighth-note chords. Measure 44 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 45-46 show eighth-note chords. Measure 47 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 48-49 continue with eighth-note chords. Measure 50 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 51-52 show eighth-note chords. Measure 53 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 54-55 continue with eighth-note chords. Measure 56 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 57-58 show eighth-note chords. Measure 59 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 60-61 continue with eighth-note chords. Measure 62 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 63-64 show eighth-note chords. Measure 65 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 66-67 continue with eighth-note chords. Measure 68 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 69-70 show eighth-note chords. Measure 71 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 72-73 continue with eighth-note chords. Measure 74 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 75-76 show eighth-note chords. Measure 77 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 78-79 continue with eighth-note chords. Measure 80 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 81-82 show eighth-note chords. Measure 83 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 84-85 continue with eighth-note chords. Measure 86 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 87-88 show eighth-note chords. Measure 89 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 90-91 continue with eighth-note chords. Measure 92 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 93-94 show eighth-note chords. Measure 95 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 96-97 continue with eighth-note chords. Measure 98 begins with a sharp key signature and includes a melodic line above the bass staff. Measures 99-100 show eighth-note chords.

ACT III

No. 13. Introduction

Allegro

(TANGO)

The musical score for Act III, No. 13. Introduction (Tango) is presented in five staves, divided into two systems by a vertical bar line. The first system, starting with a treble clef, a key signature of one sharp, and a 2/4 time signature, consists of ten measures of eighth-note chords. The second system, also with a treble clef, a key signature of one sharp, and common time, continues the pattern of eighth-note chords. The music is marked 'Allegro' and identified as '(TANGO)'.

Gavotte



Musical score for Gavotte, measures 5-8. The score consists of two staves. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The key signature is one sharp (F#). Measure 5: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 6: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 7: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Measure 8: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (B, C), (D, E), (G, A), (C, D).

Musical score for Gavotte, measures 9-12. The score consists of two staves. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The key signature is one sharp (F#). Measure 9: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 10: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 11: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Measure 12: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (B, C), (D, E), (G, A), (C, D).

Musical score for Gavotte, measures 13-16. The score consists of two staves. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The key signature is one sharp (F#). Measure 13: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 14: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 15: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Measure 16: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (B, C), (D, E), (G, A), (C, D).

Musical score for Valse, measures 1-4. The score consists of two staves. The top staff uses a treble clef and common time (C). The bottom staff uses a bass clef and common time (C). The key signature is one sharp (F#). Measure 1: Treble staff has eighth-note pairs (G, A), (B, C), (D, E), (F, G). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 2: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measure 3: Treble staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Bass staff has eighth-note pairs (A, B), (C, D), (E, F), (G, A). Measure 4: Treble staff has eighth-note pairs (F, G), (A, B), (C, D), (E, F). Bass staff has eighth-note pairs (B, C), (D, E), (G, A), (C, D).

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note on the G sharp in the treble clef staff, followed by a quarter note on the B in the bass clef staff. Measure 12 begins with a half note on the D in the treble clef staff, followed by a quarter note on the F sharp in the bass clef staff. Both staves conclude with a half note on the C in the treble clef staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The score consists of six measures. Measures 1 through 4 show chords in G major. Measure 5 begins with a forte dynamic (indicated by a large 'V') and a G major chord. It then transitions through a sequence of chords: A major (with a sharp sign above the staff), B major (with a sharp sign above the staff), and C major (with a sharp sign above the staff). Measure 6 concludes with a G major chord. The score is written on five-line staves with black and white notes.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. The key signature changes between measures, starting with one sharp in measure 11 and ending with one sharp in measure 12. Measures 11 and 12 consist of six measures each, separated by a double bar line with repeat dots. Measure 11 begins with a half note in the treble clef staff, followed by a quarter note, a half note, a quarter note, a half note, and a quarter note. Measure 12 begins with a half note in the bass clef staff, followed by a quarter note, a half note, a quarter note, a half note, and a quarter note. The music concludes with a final measure consisting of a half note, a quarter note, and a half note.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes between measures, starting with one sharp (F#) and ending with one flat (B). Measure 11 starts with a forte dynamic (F) and ends with a piano dynamic (P). Measure 12 begins with a piano dynamic (P) and ends with a forte dynamic (F).

rit.

No. 14. Ballet-Music

Moderato

vivace

cresc.

Coda

Musical score for piano, page 109, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). The first measure shows eighth-note pairs followed by sixteenth-note pairs. Measures 2-4 show eighth-note pairs followed by sixteenth-note pairs. Measure 5 shows eighth-note pairs followed by eighth-note pairs.
- Staff 2:** Treble clef, key signature of one sharp (F#). Measures 1-4 show eighth-note pairs. Measure 5 shows eighth-note pairs followed by eighth-note pairs.
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures 1-4 show eighth-note pairs. Measure 5 shows eighth-note pairs followed by eighth-note pairs.
- Staff 4:** Bass clef, key signature of one sharp (F#). Measures 1-4 show eighth-note pairs. Measure 5 shows eighth-note pairs followed by eighth-note pairs.

Performance instructions include:

- Measure 1: *v*
- Measure 2: *v*
- Measure 5: *p*
- Measure 6: *bz*

Musical score for piano, page 110, featuring four staves of music:

- Staff 1 (Top):** Treble clef, key signature of one sharp (F#). The first measure shows eighth-note pairs. The second measure has a bass note followed by eighth-note pairs. The third measure starts with a bass note, followed by a dynamic *v*, then eighth-note pairs with a trill over three notes. The fourth measure ends with a bass note followed by eighth-note pairs.
- Staff 2 (Second from Top):** Bass clef, key signature of one sharp (F#). The first measure has eighth-note pairs. The second measure has a bass note followed by eighth-note pairs. The third measure starts with a bass note, followed by a dynamic *v*, then eighth-note pairs with a trill over three notes. The fourth measure ends with a bass note followed by eighth-note pairs.
- Staff 3 (Third from Top):** Treble clef, key signature of one sharp (F#). The first measure has eighth-note pairs. The second measure has a bass note followed by eighth-note pairs. The third measure starts with a bass note, followed by a dynamic *v*, then eighth-note pairs with a trill over three notes. The fourth measure ends with a bass note followed by eighth-note pairs.
- Staff 4 (Bottom):** Bass clef, key signature of one sharp (F#). The first measure has eighth-note pairs. The second measure has a bass note followed by eighth-note pairs. The third measure starts with a bass note, followed by a dynamic *v*, then eighth-note pairs with a trill over three notes. The fourth measure ends with a bass note followed by eighth-note pairs.

Performance instructions include *tr* (trill), *cresc.* (crescendo), and dynamics *v*.

The Bubble

Chi-Chi

Poco lento

Bells

Bells

Chi-Chi

Spun from the mists of a dream, — With rare tints from rain - bow lands, — A

pp

marcato

bub - ble of sil - ver you seem, — Borne a - loft by fair - y hands.

Symbol of love and its bliss, — Like the gold of smil - ing dawn

cresc.

Fair for a mo - ment, then kissed — By the sun — and gonel —

cresc.

a tempo

Float on! float on! Fair bubble of rainbow hue, Float

a tempo

on! float on! Love's symbol, alas, too true! Float

cresc.

on! float on! And vanish in Heav'n's own blue, With

lov - ers' tears And hopes and fears, Bubbles all, like you!

Refrain

Chorus

Soprano: Float on! float on! Fair bubble of rainbow hue, Float

Alto: *p* Float on! float on! Fair bubble of rainbow hue, Float

Tenor: *p* Float on! float on! Fair bubble of rainbow hue, Float

Bass: Float on! float on! bubble of rainbow hue, Float

Float on! float on! bubble of rainbow hue, Float

on! float on! Love's symbol, a - las, too true! Float

on! float on! Love's symbol, a - las, too true! Float

on! float on! Love's symbol, a - las, too true! Float

Float on! float on! Love's symbol, a - las, too true!

Float on! float on! Love's symbol, a - las, too true!

8.....

No. 16. Song and Chorus

When Sammy Sang the Marseillaise

Florence

Marcia

ff stacc.

Sam - my went to Par - is — To have a ju - bi - lee, For
night, while out a - stroll-ing — To see what he could see, A

p stacc.

he'd been told That young and old Were hap - py in Pa - ree; Al -
"frou-frou - ette" By chance he met, Who said, "Voi - là, Bé - biel" But

tho' he was a Yan - kee, He loved Pa - ri - sian ways, It
not a word said Sam - my, His head was in a daze, But you

was no use, He just broke loose When he heard the Mar-seil - laise! 1-2. When
bet he knew Just what to do: He sang the Mar-seil - laise!

REFRAIN

Sam - my sang the Marseil - laise, when Sam - my sang the Marseil -
laise!

laise! His French was rather shocking, But they knew his heart was right; The

Bou-levards are talking Of that Yan-kee an-tic night, When Sam - my sang the Marseil -

laise. All Par-is seemed to catch the craze: Mar -
 chons, mar - chons, You Yan - - kee gar -
 stace. marcato
 cons! Oh, they nev-er will for-get How they danced the pi - rou - ette When
 Sam-my sang the Marseil - laise! When Sam-my sang the Marseil - laise! 2. One
 Fine D.S.

The musical score consists of three staves of music. The top staff uses treble clef, the middle staff alto clef, and the bottom staff bass clef. The key signature is one sharp. The music is in common time. The lyrics are integrated into the melody, with some words underlined. Performance instructions like 'marcato' and 'stacc.' are included. The score concludes with two endings: ending 1 ends with a repeat sign and leads back to the beginning; ending 2 ends with a 'Fine' and 'D.S.' (Da Capo). Measure numbers 1 and 2 are indicated above the first ending.

Florenze

When Sam - - my sang the Mar-seil - laise, _____ when

SOPRANO. ALTO

When Sam - - my sang the Mar-seil - laise, _____ when

TENOR

When Sam - my sang the Mar-sei - laise,

BASS

When Sam - my sang the Mar-sei - laise,

Sam - - my sang the Mar-seil - laise! _____ His

Sam - - my sang the Mar-seil - laise! _____ His

when Sam - my sang the Mar-seil - laise! His

when Sam - my sang the Mar-seil - laise! His

Musical score for the first part of "The French". The music is in common time with a key signature of one sharp. The vocal line consists of four staves of music, each containing lyrics. The lyrics repeat three times: "French was ra - ther shock - ing, But they knew his heart was right; The". The piano accompaniment is provided by a bass staff and a treble staff below it.

French was ra - ther shock - ing, But they knew his heart was right; The
 French was ra - ther shock - ing, But they knew his heart was right; The
 French was ra - ther shock - ing, But they knew his heart was right; The
 French was ra - ther shock - ing, But they knew his heart was right; The

Musical score for the second part of "The French". The music continues in common time with a key signature of one sharp. The vocal line consists of four staves of music, each containing lyrics. The lyrics repeat three times: "Bou - le - vards are talk - ing Of that Yan - kee an - tic night When". The piano accompaniment is provided by a bass staff and a treble staff below it.

Bou - le - vards are talk - ing Of that Yan - kee an - tic night When
 Bou - le - vards are talk - ing Of that Yan - kee an - tic night When
 Bou - le - vards are talk - ing Of that Yan - kee an - tic night
 Bou - le - vards are talk - ing Of that Yan - kee an - tic night

Sam - - my sang the Mar - seil - laise. All

Sam - - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

When Sam - my sang the Mar - seil - laise. All

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

Par-is seemed to catch the craze: Mar - chons, mar - chons, You

stacc.

marcato

Yan - - - kee gar - gons!
 Oh, they nev-er will for-get How they
 Yan - - - kee gar - gons!
 Oh, they nev-er will for-get How they
 Yan - - - kee gar - gons!
 Oh, they nev-er will for-get How they

danced the pi - rou - ette When Sam - my sang the Mar-seil - laise!
 danced the pi - rou - ette When Sam - my sang the Mar-seil - laise!
 danced the pi - rou - ette When Sam - my sang the Mar-seil - laise!
 danced the pi - rou - ette When Sam - my sang the Mar-seil - laise!

No. 17. Song

The Dixiana Rise
Adelaide

The world is bus-y,

Musical score continuation for 'The Dixiana Rise'. The top staff shows a treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff shows a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff shows a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The music features eighth and sixteenth note patterns, with dynamic markings 'p' (piano), 'f' (forte), and 'v' (volume).

The world is diz-zy With one - step, tur - key trot - ty jig - gling;

Musical score continuation for 'The Dixiana Rise'. The top staff shows a treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff shows a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff shows a bass clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The music concludes with a final section of eighth and sixteenth note patterns.

Both saint and sin-ner Are get-ting thinner With morn-ing,

noon and night-ly wrig-gling. From old Da-ho-mey,

From fair Sa-lo-me,

We've learned all arts of fun-ny wrig-gling; But now the wise

REFRAIN

All spe-cial-ize In what they call the Dix-i-an-a Rise. In

Dix - ie There's a brand new dance; In Dix - ie, Dix - ie,

p

There's a grand new dance, In Dix - ie: One-step and glide,— Tur - key

trot and, be - side,— Mix - ture of High - land fling, Tan - go and Buck

ff

— and Wing. In Dix - ie Ev - 'ry - bo - dy shouts, In Dix - ie,

A - hoy! A - hoy! Board the ship of joy! Air - ship

just a shoot - in' Through the skies! Toot! That's us sa - lut - in'

cresc.

Par - a - dise! Oh, comé and join the fun! Life has just be-gun!

ff

When you dance the Dix - i - an - a Rise. 1. In 2. Rise.

rall. *ff*

8.....

Something Seems Tingle-ing

Soloists and Chorus

Dick

D.

Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,
 Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,
 Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer,
 Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tin-gle-ing so queer,
 Some-thing seems tin - gle-in - gle-in - gle-in - gle-in - gle-ing so queer, tin-gle-ing so queer,

{

stacc. 3 3 3

Here in your ear, Near - er and near, Like some strange
 Here in your ear, Near - er and near, Like some strange
 Here in your ear, Near - er and near, Like some strange
 Here in your ear, Hear it in your ear, Near - er and near, Like some strange
 Here in your ear, Hear it in your ear, Near - er and near, Like some strange

{

min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And
 min - gling of jin - gle-in - gle-in - gle-in - gle-in - gles And

tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! You want to
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,
 tan - gle-an - gle-an - gle-an - gle-an - gles; Why! you want to cry,

sffz stacc. *p animato* *cresc.*

cry, — You want to die, — But all you do is
 cry, — You want to die, — But all you do is
 cry, — You want to die, — But all you do is
 — You want to die, — You want to die, But all you do is
 — You want to die, — You want to die, But all you do is

gliss.

laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!
 laugh, Hi! Hi! You've got the High Jinks! That's why!

ff

Sylvia



Mr. Thorne



Jeffries



Dick



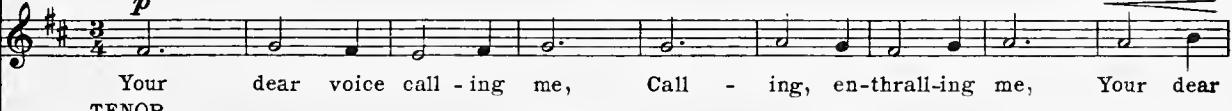
Rabelais



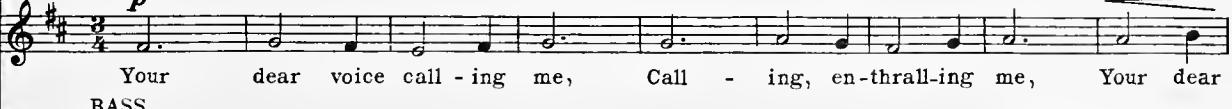
SOPRANO



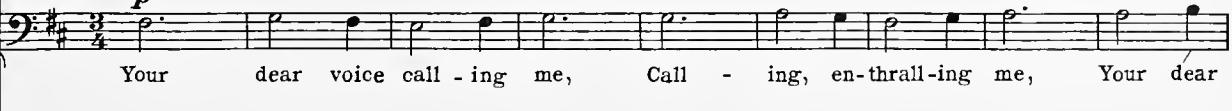
ALTO



TENOR



BASS



Chorus



S. eyes be - hold - ing me, Your dear arms en-fold - ing me, Ah _____

T. eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-

J. eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-

D. eyes be - hold - ing me, Your dear arms en-fold - ing me, Ah _____

R. eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-

eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-

eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-

eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-

eyes be - hold - ing me, Your dear arms en-fold - ing me, Your lips ca-



S. Ah _____ Burn - ing with bliss:

T. ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

J. ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

D. Ah _____ Burn - ing with bliss:

R. ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - ing, pos-sess-ing mine, Burn - ing with bliss:

ress - ing mine, Press - Ing, pos-sess-ing mine, Burn - ing with bliss:



